

**Plenary Panel Two: Collaboration and Friendship**

**Moderator: Ricia Anne Chansky**

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**Kim Thúy's *Ru* and the Art of the Anecdote**

The gradual female gendering of Thúy's text as it moves forward is nicely wrapped in the comfortable and seemingly simple form of the anecdote, so that the text comes to represent, in both its genre and gender, what (in Perreault words) I would call "autography that is articulating not a site or a space but an energy" and creates an "I" that works for the social, material, and personal transformations that we know as feminism." By a close reading of the text using the development of its anecdotal style joined with a theorization of the nature of anecdote as a generic literary tool that can illuminate the concept of flashback in theories of psychology, I hope to offer a fuller reading of the relationship of gender and genre in *Rú*.

**'Ru', de Kim Thúy, e a arte da anedota**

A construção gradual do gênero feminino no desenrolar do texto de Thúy se ajusta à forma confortável e aparentemente simples da anedota, de maneira que o texto passa a representar, no que se refere ao gênero discursivo e à identidade de gênero, o que (nas palavras de Perreault) eu chamaria de “uma autografia que articula não um lugar ou espaço, mas uma energia” e cria um “‘Eu’ que trabalha pelas transformações sociais, materiais e pessoais que conhecemos como feminismo”. Por meio de uma leitura atenta do texto, em que considero o desenvolvimento de seu estilo anedotal, e da teorização da natureza da anedota como uma ferramenta literária genérica capaz de iluminar o conceito de flashback em teorias psicológicas, espero oferecer uma leitura mais completa da relação entre gênero discursivo e identidade de gênero em ‘Ru.’

[Traduzido por Beatriz Vital - [vitalb@riseup.net](mailto:vitalb@riseup.net)]

Helen M. Buss (a.k.a Margaret Clarke) has published novels, short stories, a play, a memoir, as well as books on life writing and articles in scholarly journals and collections. Her first novel *The Cutting Season*, won the “Manitoba search for a New Novelist,” contest, *Mapping Our Selves: Canadian Women's Autobiography* won the Gabrielle Roy Prize for best critical book, and *Repossessing the World: Reading Women's Memoirs* won the Laura Jamieson Prize for “best feminist book by a Canadian author.” Her interest in genre and gender is illustrated by a number of auto-critical academic essays and in *Memoirs from Away: A New Found Land Girlhood*, a series of personal/political stories of her childhood. She has co-edited several books including *Working in Women's Archives* with Marlene Kadar.